



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Gallery and Studio

GEORGE H. BOUGHTON.



FEW years before the war George H. Boughton, now an associate of the Royal Academy and residing in opulence in one of the fashionable quarters of London, was a thin and sallow lad, earning a dubious living by dawdling over a furrier's counter in one of the quietest streets of the city of Albany. He found selling plush caps and buffalo robes to the yeomanry of the surrounding country an irksome occupation, proved a failure as a salesman, and seriously annoyed his elder brother, the master of the establishment, by decorating the hat-boxes and walls of the store with unlovely caricatures of contiguous shop-keepers. The boy had grown up in the midst of surroundings ill calculated to foster an artistic impulse. His schooling was of the most rudimentary character, and at the age of thirteen it was deemed necessary that he should shift for himself. His natural talent being neither understood nor appreciated was frowned upon, and the future academician was forced into his brother's store to learn the furrier's trade.

The hard-fisted, practical English family which had emigrated to Albany during the infancy of the artist had little if any æsthetic taste, and many were the lectures the boy received, tending to show the frivolity of painting, and the superior merit of hats, caps, and furs. These, however, proved ineffectual, and after a year or two of fruitless work in the shop, young Boughton gradually drifted into a Bohemian life, spending much of his time in the room of a Mr. Gould, who sold artists' materials, and who encouraged the lad in his pictorial efforts. In those days life was a severe struggle, but he persisted in his endeavor, and at eighteen was admitted as an art instructor in the Female Academy.

It was about this time that he became one of a group of workers, enjoying little acquired culture but possessing rare natural abilities. There were six of them. One was a wheelwright, another a carpenter, a third a carriage painter, a fourth a bartender, a fifth a doctor's office-lad, and the sixth an unsuccessful furrier's apprentice. They had aspirations above their callings, were devoted lovers of art, and as such frequently gave sustained though crude pictorial form to the creations of their fancy. There was not a dreamer in the sextette. They were earnest, industrious, practical young men. They had no early advantages. In every instance their education consisted of a few years' common schooling. Not one of them had

any acquaintance with the purple and fine linen of life. But they could paint a little, or thought they could, and he who was the least proficient in the art they loved was taught by his advanced fellows. Without aid from outside they mastered the difficulties of torsion and foreshortening, and the old shop on Broadway where they met during the long winter evenings displayed, in those ante-bellum times, a prodigality of art abundant in promise if not perfect in execution. It is amazing that each one of that Albany group has made for himself a name. The art world knows them to-day as E. D. Palmer, the sculptor, James M. Hart, Launt Thompson, Edward Gay, William Hart, and George H.

of Palmer, who thought highly of the canvas, Boughton sent it, with many misgivings, to the National Academy. At that time Mr. Durand was the president, and had accepted a trust from R. L. Stuart to open the boxes as they were sent in, and if any strikingly meritorious work was offered for sale, to purchase it for Mr. Stuart's private collection. Mr. Durand, pleased with the picture by the unknown Albany artist, bought it at once and fixed the price at two hundred dollars. The following day Mr. August Belmont offered three hundred and fifty dollars for the canvas, and being unable to secure it warmly congratulated Mr. Stuart on its possession. The new owner thus

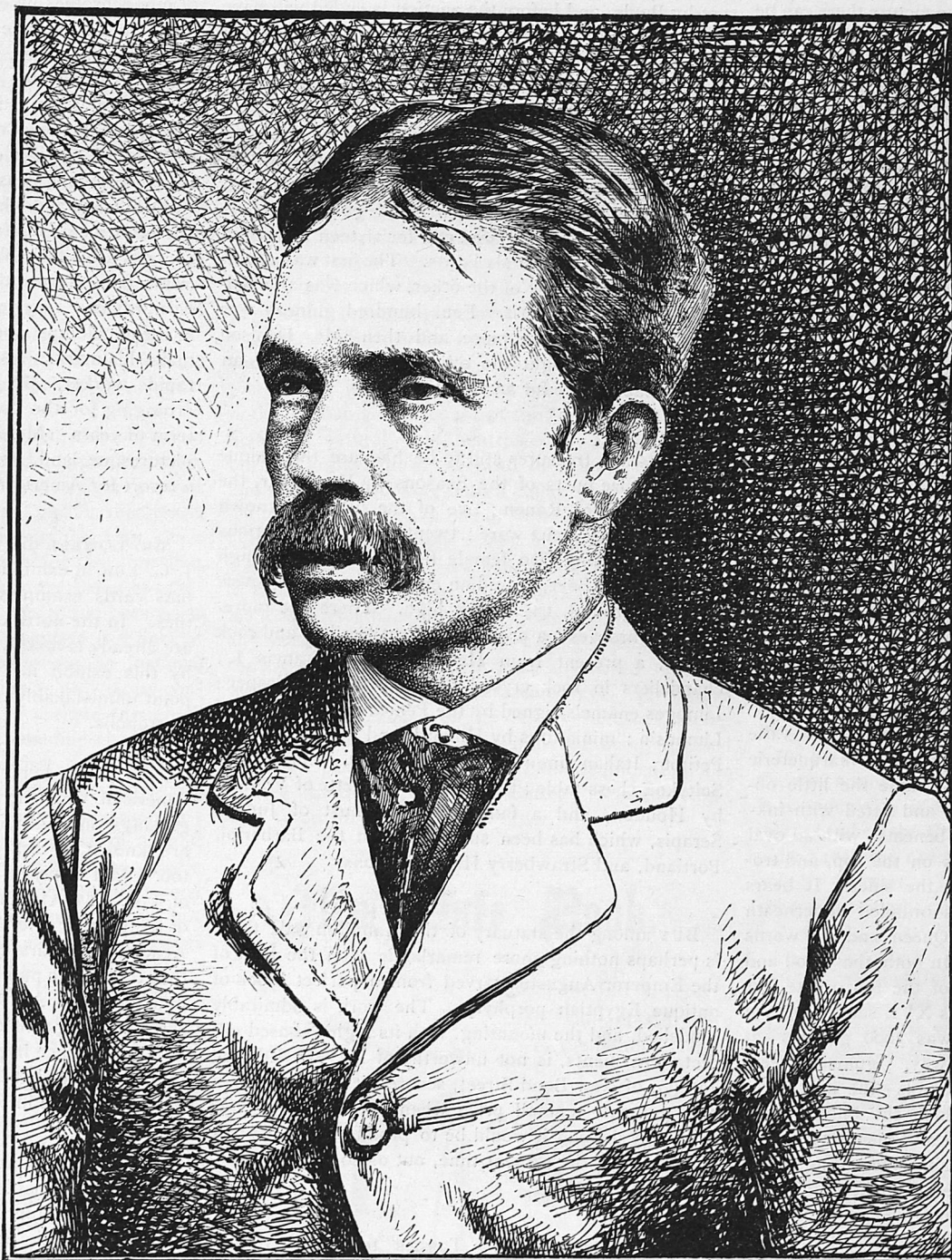
became interested in the artist, and upon sending him the check, suggested that he call at the Stuart residence when next visiting New York. Boughton, highly delighted with his unexpected success, for it enabled him to make his long-hoped-for trip to the European galleries, hurried to the metropolis and was cordially received by Mr. Stuart. With the picture before them the two men discussed its peculiarities and merits. Mr. Stuart was anxious to know the location of the scene. The artist described it as representing the island just south of Albany. There, in the foreground, was the frozen creek on the west, the Hudson washing the eastern shore of the desolate stretch of land. "My original study was so forbidding that I added the sunset to give a touch of color, a glow to the cold and lifeless surroundings. The sun going down behind the Greenbush hills is, I think, an improvement." Mr. Stuart had listened attentively, but suddenly arose, saying coldly, "Then I am to understand that at Albany the sun sets in the east. If you will excuse me, sir, I will bid you good-morning."

Boughton at once left for Europe, intending to be gone a year, if he could make ends meet. At the expiration of six months he returned from the continent to England on his way home. While in London, awaiting a ship for America, he fell in with some artists, loitered about their studios, and finally painted a picture which he boldly sent to the forthcoming exhibition. It was not only accepted, but received

liberal praise in the art column of *The Times*. Boughton thereupon determined to remain in the land of his birth, and becoming the recipient of several flattering commissions found himself at once on the road to fame and fortune. That was twenty years ago, and he has not crossed the Atlantic since. In the summer of 1881 I met him in London. He possesses a winning personality and suggests Wordsworth's

"Melancholy man
With large gray eyes."

The recollections of his early life were not of so de-



GEORGE H. BOUGHTON. DRAWN BY CAMILLE PITON.

Boughton. It is seldom, indeed, that beginners in art make such uniform and creditable progress.

A little "Winter," representing a snow-covered island, upon which the purple light of early evening fell with dreary and chilling effect, was the nucleus of Boughton's fortune. The original sketch he sold for five dollars to Palmer, the sculptor, who now owns it. The picture, after being painted and improved by the introduction of a sunset, was hung in Annesley's window for a fortnight, marked twenty-five dollars, but found no purchaser. Thereupon, accepting the advice

lightful a nature, he said, with a quiet smile, as to make the prospect of a visit to America especially enticing. One is not surprised that he is unwilling to recall his early struggles, for to-day he lives in elegant ease, and has for his social intimates such men as Robert Browning, Millet, Swinburne, and William Black.

Boughton's work displays a decided ideality, a perfect appreciation of the beautiful. There are no wayward lines in his figures, few bold and suggestive expressions of power. He has the faculty of making the common uncommon, and giving a poetic and sentimental grace to his creations, but you intuitively feel that his work would be better if there was more sunshine in his thought, a few drops of redder blood in his style. All his women are of one type—yes, of one family. In the scenes of Puritan life he loves to paint, they are uniformly tall and noble, cold and classic, intellectual as well as intelligent, and therefore so idealized as to be utterly unlike the sturdy followers of Miles Standish. The forms and faces are those of the refined and cultivated belles of Belgravia in the nineteenth century, rather than members or immediate offspring of that little colony which left Holland in the Mayflower two hundred years ago. They are pleasing in a picture, catching to the eye, and the surroundings invariably present a flawless perfection, but they are without that subtle power born of sincerity, which is the artist's inspiration.

The ordinary criticism on Walter Savage Landor that he seems to write in marble is applicable to the art of George H. Boughton. He will sacrifice striking effect to immobility, and be satisfied with popular rather than critical applause. This is somewhat singular, inasmuch as he is a devoted realist. He has frequently waited a year for a garment which he could be assured was historically correct, only to clap it gleefully on a model as much resembling a Covenanter as a village hoyden resembles an æsthete. However, art has many phases, and Boughton certainly enjoys distinctive supremacy in one line of artistic expression.

FREDERICK W. WHITE.

PASTEL PAINTING.

II. LANDSCAPE.

THE value of pastel in landscape sketching has been generally recognized in England since the introduction there of the method of Mr. Henry Bright, whose manipulation is entirely different from all other methods employed either in portraiture or landscape. According to his manner some of the most beautiful qualities of oil painting are realized, as texture, transparency, and even glazing. The crayons used are somewhat harder than the soft powdery kind used in portraiture; and in their consistency resemble the substance of firm chalk. Indeed, as to substance and texture, the quality of chalk is a desideratum in these crayons. Between a material of such consistence and the paper there is a certain affinity, technically called a "bite," to which the artist is indebted for much of the beauty of his work.

The following is a list of the most useful crayons; and it will be observed that among them there are very few bright and positive colors:

White—white Italian chalk. Straw color and light yellow—pale and middle, deepening to sober full yellows of the yellow and brown ochre hues. Blue—

bright azure tints of varied strength, pale and dark. Gray—pale and deep, of blue, neutral, and warm tones. Reds—vermilion tints, pale and middle; Indian red, various degrees. Blacks—Conté crayons, Nos. 1, 2, and 3.

The white Italian chalk is used not only for the lightest touches, but to blend and qualify all the other crayons into which it may be worked. The black Conté chalks are also of the utmost importance. Nos. 1 and 2, the harder degrees, are used for outlining; and the softest degree, No. 3, may be blended with many colors to reduce their tones.

Any of the soft machine-made drawing-papers may

soft paper, of a low-toned olive tint, which has been found, by long experience, to be better adapted than any other for landscape drawing, as affording an agreeable neutral, upon which warm or cold tones, lights or shadows, may be placed with the best effect. It is attached to a drawing-board, by means of pins placed at intervals round the edges, so as to secure it, by keeping it flat and smooth, while the flat tints are rubbed in; for in this process some degree of force will be necessary. The paper must be larger than the intended drawing; sufficiently so to leave a margin of an inch or two; for in working, it is impossible to confine the colors exactly to the proposed size of the drawing.

When finished, this margin is cut off.

The composition must be very lightly defined with the Conté crayon, No. 1, the whole of the objects being made out just sufficiently to guide the artist in the flat tints of the sky and distances. The difference between the crayons used in portrait painting and those employed in landscape has been already spoken of; and the difference in the manipulation must now be described. The landscape crayons being harder than the others, the value of this difference will at once be understood as soon as the crayon is applied to the paper.

The breadths of the composition are not laid by working with the point of the crayon; but a portion of the crayon, sufficient for the purpose required, is broken off, and applied flat, or lengthwise, to the paper, being held between the thumb and two fingers. In this manner it is worked lightly over those parts of the drawing that it is desired to tint; and the spirit and lightness of the tint are derived from the hardness of the crayon, which is "bitten" by the surface of the paper and leaves on it a moderate quantity of color. This tint is rubbed vigorously with the two forefingers, so as to work the color well into the texture of the paper. For the same purpose, also, the breadth of the thumb is employed and the fleshy part of the palm of the hand. As the operation leaves but little color, these tintings are repeated, until the necessary strength of tone is obtained, varying and blending the colors by working them into each other, as the subject may require. By this means, the flat or fundamental tints of the sky are laid; upon these are superposed the clouds and passages of aerial effect, by means of pieces of crayon used lengthwise in the manner above described, working them obliquely, horizontally, or vertically; and in this way may be obtained such effects as are procurable by flat tints in water or oil-color.

The fundamental breadth of the sky may be brought below the line of the horizon; and it will thus serve as a base whereon to mark the distant mountains, or other extreme passages of the composition, drawing the remote forms with pieces of crayon, held flat or length-

wise. These tints are blended with the fingers, and the tones repeated where necessary. The distant ridges of the mountains being made out, the middle distance and the nearer objects are approached by the neutral tints, still drawing with broken pieces of crayon worked obliquely or otherwise, according to the feeling to be expressed. The broken pieces of crayon are used as drawing tools, just as brushes and pencils are employed in oil and water-color painting.

The sky and distances exclude the more decided markings which occur as we approach the foreground;



STUDY BY GEORGE H. BOUGHTON.

be used; but it is indispensable that the tone of the paper be such as will support and bear out the colors of the crayons. The paper, in fact, must supply an available middle tint; for, in this manner of crayon painting, the color of the paper appears through almost every passage of the finished work. If, therefore, the tone of the paper be either too glaring or too dull, it will be altogether unsuited for an effective and harmonious picture.

The paper used by Mr. Bright, and that upon which his most successful pictures have been executed, is a